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SCULPTURE
DIRECTIONS
75

April 22, 1975

FOR RELEASE ON RECEIPT

British artist Anthony Caro, one of the most creative and inventive abstract sculptors of modern times, will be in Cleveland May 1 - May 2 to lecture on his work, and hold a workshop for sculpture students.

His lecture, which is free and open to the public, will be held Thursday, May 1 at 8 p.m. in the auditorium of the Cleveland Institute of Art. The following day Caro will meet with Institute and Case Western Reserve sculpture students for a series of workshop sessions.

Caro's visit to Cleveland is in conjunction with "Sculpture Directions '75," a year-long program on sculpture and its history sponsored jointly by Case Western Reserve and the Cleveland Museum of Art, in cooperation with the Institute of Art and other Cleveland area arts organizations.

The 51-year-old sculptor, whose work will be the subject of a major retrospective exhibition opening April 30 at the Museum of Modern Art in New York, began his career with the creation of expressionistic bronze figures whose rounded volumes owe much to Henry Moore, with whom Caro studied.

In 1959, when Caro first visited the United States, he was stimulated by the welded metal sculptures of David Smith to work in new directions. Soon he began to produce constructions of pipe, I-beams, and other industrial parts.

Unlike most of Smith's sculptures, however, Caro's works were painted in various bright colors. His original intention was simple: to prevent rusting of the metal. The addition of color, however, also served other purposes.

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It united the differently shaped and angled parts, evoked emotional responses, and divorced the works from too close an association with either traditional sculpture or industrial constructions.

By the late 1960s, Caro had moved away from recognizable industrial components toward more abstract, geometric shapes. It is his work of this period, like the striking Wending Back of 1969-70 in the collection of the Cleveland Museum, that has had a tremendous influence on his students, particularly the young British sculptors Phillip King and Michael Bolus.

In recent years Caro has experimented with more elegant materials -- such as chrome. And in his latest work he has abandoned precise edges and flat smooth surfaces for ragged shapes and textured, rusted surfaces -- a shift that suggests a return to a more expressionistic approach.

Since 1956 Caro has had numerous one-man shows both in this country and abroad. He also participated in the Venice Biennale of 1958 and 1966, in the Pittsburgh International at the Carnegie Institute in 1958 and 1967, and in the Documenta III (1964) and Documenta IV (1968) exhibitions in Kassel, Germany.

His work is to be found in private and public collections in Europe and America, among them those of London's Tate Gallery, the Victoria and Albert Museum, the Arts Council of Great Britain, the Museum of Modern Art, and the Brandeis University Art Collection.

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